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## SUMMARIES OF PERIODICALS.

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ΕΦΗΜΕΡΙΣ ΑΡΧΑΙΟΛΟΓΙΚΗ. JOURNAL OF THE ARCHÆOLOGICAL SOCIETY IN ATHENS. 1887. No. 4.—CHR. TSOUNTAS, *Antiquities from Mykenai* (plates 10, 11, 12, 13). The objects here published were discovered in the excavations of 1886. Three inscriptions are given. The first, in archaic characters on a fragment of a jar, reads Πενπυλος: the form of λ is 𐀫. The second is an honorary decree of the villagers of Mykenai: the date is immediately after the tyranny of Nabis. The third is a fragment of a decree concerning the use of some money given to the village of Mykenai: this inscription is later than the preceding. In both, the demotic Δα(ι)φοντεύς occurs, which seems to show that at Mykenai there was a tribe Δαιφοντίς. These inscriptions show conclusively that Mykenai was inhabited at the time of Nabis, and the testimony of vases shows that it was inhabited in the third century B. C., though the settlement was probably given up after two or three centuries. Pl. 10 gives two plaques. The first shows parts of three figures in yellow, red, and black upon a greenish-gray ground: the figures have asses' heads, but stand upright and carry a pole on their shoulders. The second plaque has a light blue ground: in the centre is a figure covered by a shield; to the left is an altar; at each side of the picture is a female figure with outstretched arms: the figures are yellow; the edges of the plaque are decorated with bands of red and blue upon a white ground. Pl. 11 gives eight fragments of wall-paintings. The colors are red, black, gray, and yellow, but seem to have suffered from fire. The objects represented are armed men and horses: one fragment seems to represent the head of a boar. All the figures are very fragmentary. The equipment of the men is similar to that on the large Mykenaiian vase, Schliemann, *Mycenæ*, 213, 214. This scant costume seems, however, not to have been customary at Mykenai, where the full Homeric garb was the rule. Pl. 12 gives fragments of wall-paintings consisting of bands of brown, red, white, and a dark bluish-gray adorned with wave-patterns and other linear ornaments. Pl. 13 gives a wing carved in ivory, an upright winged sphinx (found upon the Akropolis at Athens), and 27 utensils and ornaments of gold, bronze, stone, glass, and bone, similar to those previously found at Mykenai, Menidi and Spata.—D. PHILIOS, *Inscriptions from Eleusis* (contin.). No. 35 is part of a decree in honor of the ἐπιμεληταὶ τῶν μυστηρίων chosen in the year of the archonship of Polyeuktos (277/6 B. C.). The date given is ἐπὶ Ἰέρωνος ἀρχοντος. Hieron was, then, probably archon in

276/5 B. C. King Antigonos (Gonatas) is mentioned. The day of the decree is Ποσιδεῶνος ὑστέρον τρίτῃ ἐπὶ δέκα, δευτέραι καὶ τριακοστῇ τῆς Πρυτανείας. The year appears to be an ἐμβόλιμον ἔτος. No. 36 (facsimile) is a long fragment of a decree in honor of Thrasykles and Niketes, ἐπιμελεταὶ τῶν μυστηρίων chosen in the archonship of Diokles, probably the Diokles mentioned in the decree in honor of Demainetos (Ἐφ. Ἀρχ., 1887, p. 3 f.) and in the list of Archons *C. I. A.*, II, 859. His date is 214–209 B. C. The thirteenth prytany is mentioned, which shows that there were at this time thirteen tribes at Athens, and the number of senators is given as 650. The thirteenth tribe was the Ptolemais (added between 229 and 221 B. C.), which occupied the seventh place in the sequence of tribes until, upon the removal of the Antigonis and Demetrias (and the addition of the Attalis), it received the fifth place. The number of 650 senators is hitherto unknown, and results from the number ( $13 \times 50$ ) of tribes. When under Hadrian a thirteenth tribe was again added, the number of senators did not rise to 650, but had fallen back to the earlier number, 500. In this inscription, Ἰαόκχου (perhaps for Ἰοάκχου) is a new form of Ἰάκχου. No. 37 is a fragment of a decree in honor of Dion, secretary of the Ταμίης τῶν Σιτωνικῶν in the year of the archon Menekles (Ol. 124.2 or 3). Dion had held this office before, and also that of secretary τοῖς ἐπὶ τῇ Διοικήσει. No. 38 is a fragmentary decree of Macedonian times in honor of Euthydemos.—ST. A. KOUMANOUCES, *Inscription from Priene*. The latter part of an honorary decree from Priene is published: the lines are fragmentary; the date assigned is “Roman times.” A second inscription, also from Priene, consists of five names.—G. NIKOLAÏDES, *On a Boiotian Skyphos published by S. Koumanoudes*. The figures on this vase (Ἐφ. Ἀρχ., 1887, pl. 5.2; cf. JOURNAL, 1888, p. 390) are explained as Agamemnon, Menelaos, Odysseus, Aias and Hektor, and the scenes as those of *Il.*, A. 273 ff.—H. G. LOLLING, *Contributions to the Topography of Megaris* (supplementary pl.; 3 cuts). The topographic parts of Pausanias’ work are generally correct, and the study of Megarian topography confirms this opinion. The path of Pausanias from Megara to Corinth did not follow the line of the present railway or that of Hadrian’s road, but was more direct. The direct path is now called Τουρκοδόρμι. Remains of buildings are found along this path, which are identified with buildings mentioned by Pausanias. These are: the tomb of Kar, the tomb of Telephanes, the temple of Zeus Aphesios. This last was an offshoot of the sanctuary of Zeus Panhellenios in Aigina. Remains of a nekropolis are noted, and traces of an ancient village, probably Ἀλυκος.—ST. A. KOUMANOUCES, *Fragments of Attic Decrees*. Four short fragments of inscriptions from Athens are published: one of these is in Latin.

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**GAZETTE ARCHÉOLOGIQUE. 1888. Nos. 1-2.**—E. REVILLOUT, *On a supposed Hittite seal found near Tarsos* (pp. 1-5; pl. 1). The Hittomania of certain writers is exposed, especially as exhibited in Mr. Tyler's paper in the *Babylonian Record*, in which common Phoenician adaptations from Egyptian mythology—the god Horus offering a libation, and the goddess Thoueris with her *sa*—are confidently brought forward as Hittite.—Baron J. DE BAYE, *Lombard Crosses found in Italy* (pp. 6-20; pls. 2, 3). Excavations made of late years in the valley of the Po have brought to light a number of barbaric crosses of thin gold plates stamped with ornamental and figured decoration: the writer enumerates some fifty of these, and illustrates the most important. They were all destined to be sewed to the apparel, though it is not apparent whether they were a mark of some dignity or office, or a religious emblem. Crosses of a similar description have been found in Germany. The earlier crosses, dating perhaps from the VI cent., have a merely geometric decoration which undergoes a gradual development, and finally there appears a class in which the human figure appears: the crosses have usually four arms of equal length, and in style are uniformly barbarous.—EUG. MÜNTZ, *Inedited frescos of the XIV century in the Chartreuse of Villeneuve* (Gard) (pp. 21-4; pls. 4, 5). This paper is the last of the series, and describes the paintings on the left wall which represent the last scenes in the career of John the Baptist, and those in the polygonal apse, most of which have disappeared. The latter are, the 12 Apostles; the Crucifixion; the donor, Pope Innocent VI, kneeling before the Virgin and Child. The origin of all the frescos of the chapel at Villeneuve is undoubtedly Italian, but by the side of the direction exercised by the Italian painters we must admit the collaboration of French artists.—H. BAZIN, *Hypnos, the god of Sleep; his representations in the museums and collections of the Southeast* (pp. 25-7; pl. 6). Three bronze statuettes of Hypnos are published, the first from the museum of Lyon, the second found at Ossy (Ain) and now in Lyon, the third found at Neuville-sur-Ain and also in the Museum at Lyon. Only three other representations of Hypnos exist in France. None of those published is complete: all have the arms fractured: all are represented in the act of running, and evidently go back to a single Attic prototype.—M. K. THÉOXENOU, *The recent excavations on the Akropolis at Athens* (pp. 28-48; pls. 7, 8). This is the first of a series of papers in which all the early sculptures lately found on the Akropolis are divided into groups and carefully described. The writer begins by showing how few were the archaic works previously known. The half-dozen mentioned by Beulé, and the single pieces published by Conze (1864), Lenormant (1876 *etc.*), Rayet (1877), Furtwängler (1875-1883), Milchhöfer (1879), Von Sybel (1880), and Lange (1880). Then commenced the excavations undertaken by the Greeks themselves. Stamatakis worked

from 1883 to 1885, and 26 of the archaic fragments found by him were published in 1883 by Mylonas; others by Philios. But the great discoveries commenced early in 1886 after Kabbadias had succeeded Stamatakis, when the statues discovered near the Propylaia astonished the world. Since then each month has produced some discovery, and a great part have already been published. Among others there have been found bases of statues bearing the names of some famous sculptors of the archaic period—Antenor of Athens, Archermos of Chios, Theodoros of Samos. M. Theoxenou first studies the sculptures in the round executed in stone or marble (exclusive of bronzes), and divides them into two classes: (a) the male type; (b) the female type. In type a, the seated figures represent religious dignitaries or scribes; there are a number of equestrian statues which are nearly all nude, as is also the case with most of the standing statues, except in the figures that may represent divinities. There are four seated female statues known, of which the best-preserved represents Athena, with an immense aegis—perhaps by Endoios—and of the free archaic style. There is also a special class of archaic Victories or Nike. The most numerous class of all, beyond comparison, is that of the standing female statues, so well known and frequently described that it would be superfluous to summarize the description here given. In this first paper, he confines himself almost entirely to the well-known Athena.

Nos. 3-4.—A. MAURY, *The bronze situlas of the museums of Este and Bologna* (pp. 49-64; pl. 12). A district of Venetia in Italy has long gone by the name "Euganean," and, of late years, attention has been called to the people which inhabited this region before the Roman conquest, by excavations which have brought to light many series of interesting antiquities, the most important of which are the bronze figured vessels called *situlae*, which form the main subject of the present paper. The writer concludes that "the qualification of 'Euganean' antiquities does not correspond to the origin which must be attributed to the nekropolis of Este, which presents, in our opinion, the vestiges of a population far more extensive than the nation whose name has been attached to the country surrounding Ateste. This population must have included an assemblage of tribes which had already felt the influence of the Graeco-Oriental civilization when the Etruscans came to settle in their territory." This conclusion is borne out by the style of the figures, animals and decorative details on these monuments, and by the subjects portrayed, which are mostly descriptive of the life of a single and primitive people, in which "we recognize the influence which the early Greek civilization, perhaps Pelasgic, had exercised on the primitive population of Italy, and which was felt as well in Etruria as in Latium." The fabulous monsters on these early bronzes are clearly Phoenician in style. A comparison is drawn between them and some works found in the earliest

tombs at Agylla=Caere, and the conclusion is reached that bonds existed between the so-called "Veneto-Etruscans" and Keltic tribes established to the north and the Etruscans to the southwest, from whom they were cut off by the Gallic invasions.—CH. YRIARTE, *Maestro Ercole da Pesaro, jeweller and engraver of swords in the xv century* (pp. 65-78; pls. 14, 15). The writer has made an exhaustive study of Caesar Borgia, and was led to write a monograph on his famous sword, so beautiful as to be called the *Queen of swords*. It is engraved on every part—handle, pommel, blade—with delicate compositions whose subjects, of an historico-allegorical nature, were evidently dictated to the artist by the Duke himself. The artist signed his name thus: OPVS HERC. Its scabbard of repoussé leather, by the same hand, is in the South Kensington, while the sword is owned in Rome by the duke of Sermoneta. This work is taken by the writer as his starting point in researches concerning the person, career, artistic style and works of Maestro Ercole da Pesaro, the artist who worked at Mantova for the Gonzagas, at Ferrara for the Estes, and especially at Rome for Alexander VI and his family the Borgias. Ercole's style is borrowed from Pinturicchio, though he is also a precursor of the affected and long-figured style of the *Décadents*. By certain characteristic features, the writer is able to identify, for the first time, as works of this master, a large number of swords in the museums, private collections and antiquarians' shops of Europe.—A. PODSCHIWALOW, *The bronze handle of an amphora with the figure of Medusa* (pp. 79-81; pl. 13). This work was found in a tumulus or "kourgane," in the district of Elisavetgrad, government of Kherson, Russia, and is now in the Hermitage at St. Petersburg. In the same "kourgane" were found, beside the vase to which it belonged, a copper bowl, two iron lance-heads, three bronze arrow-heads, five bronze rings, and a terracotta amphora. The handle, which is of high finish and beautiful decoration, has a figure of Medusa, with fourwings, running side-ways, though her bust is given in front view. The style is developed archaic of the VI cent., and the masterly treatment of the anatomy of the lower limbs, especially the feet, is remarkable. The finding of a work of pure early-Greek art in this region is interesting, as the other objects found in the tumulus indicate it to be Scythian.—M. K. THÉOXENOU, *The recent excavations on the Akropolis at Athens* (pp. 82-8; pls. 9, 10, 11) (contin.). In this paper a study is made of the interesting question of the polychromy of these archaic sculptures, as illustrated by a few typical examples. A description is then given of the two *xoana* found on the Akropolis, of the material out of which all the sculptures were carved, and of their style and details of costume.

**Nos. 5-6.**—M. K. THÉOXENOU, *The recent excavations on the Akropolis at Athens* (pp. 89-102; pls. 7, 8, 9, 10, 11, 16) (contin. and end). This last paper begins with a description of the headdress, which is extremely com-

plicated and varied, and of the ornaments, such as earrings, bracelets and necklaces: the series of sculptures in the round is finished by the description of two archaic marble polychrome sphinxes, found in 1883. The study is completed by a review of early Attic relief-sculpture, of which the most important pieces are the poros gable-sculptures of the Herakles series; and, finally, by a discussion of the personality and use of the female statues.—H. BOUCHOT, *Charles VIII and Anne de Bretagne* (pp. 103–8; pl. 17). Two portraits, those of Charles VIII and Anne de Bretagne, in a ms. of Bibliothèque Nationale at Paris, are published. The ms. is a prayer book, 1190 of the *Fonds Latin*, or No. 292 of the MSS. exhibited in the Galerie Mazarine. Hidden within a panel on each side of the binding were two well-preserved portraits of the xv-cent. style. Two tracings by M. de Bastard indicated to the writer that these portraits, heretofore anonymous, were valuable portraits of King Charles VIII and Anne de Bretagne, painted in a most naturalistic fashion and making the king as disagreeably ugly as he really was: “they are of the highest political importance, worthy of being placed near to the Charles VII of Fouquet, and to be compared to the portraits of Francis I in the Louvre. As purely artistic documents, they fill the void extending from Louis XI to Francis I in the works of painting in France.—F. DE MÉLY, *The so-called crozier of Ragenfroid* (pp. 109–23; pl. 18). This crozier is one of the pieces of enamelled work that have called forth most discussion, especially in connection with the origin of Limoges work. Until now, only an imperfect drawing by Willemín had been published. It was said to have been found, in 1793, in the tomb of Ragenfroid, bishop of Chartres from 941 to 955, in the church of Saint-Père-en-Vallée. De Lasteyrie believes it to be of the x cent.; Labarte, Franks, Pottier, of the xi; others, of the xii cent. The subjects are from the Life of David. It is signed: *Frater Willelmus me fecit*. The enamel is *champlevé*. Lasteyrie (x cent.) and Molinier (xii cent.) attribute it to the school of Limoges; Labarte, to the Rhenish school. An examination of the color, technique and style show that Labarte is nearer correct. A careful comparison of the costume places the crozier between 1090 and 1140, and as probably a Norman work.—H. DEGLANE, *The Palace of the Caesars, on the Palatine* (pp. 124–30; pls. 21, 22, 23). This is a study of the Palace of the Cæsars, especially in the central part of the hill, with a view to a partial restoration. It begins with the buildings on the site anterior to Augustus: the Porta Mugonia, the temple of Jupiter Stator; then the houses of Livia and of Germanicus and the temple of Jupiter Victor.—CH. YRIARTE, *Maestro Ercole da Pesaro, jeweller and engraver of swords in the xv century* (pp. 131–42; pls. 19, 20) (end). A careful study is made of the particulars by which this artist stamped his works—mainly the repetition of certain motives, like the Borgia Bull, the pyramid of Cestius, the tower of Pisa, etc. Another

subject is entered upon in the question of *the drawings* of Maestro *Ercole*, in which the conclusions are more hypothetical, as none of them are signed. This collection of original drawings is in an album in the *kupferstich-cabinet* at Berlin, and their authorship by Ercole da Pesaro, to which M. Courajod called M. Yriarte's attention, was confirmed by Dr. Bode of Berlin. They are 10 or 12 in number, and some of them appear to be sketches for the compositions on the swords. Then follow some letters of the famous patroness of art, Isabella d'Este, concerning a *Hercules aurifex*, attached to the Duke of Ferrara, who can be none other than our master.—PH. BERGER, *A Persian cylinder with an Aramaean inscription*. The design is of two sphinxes with men's heads, affronted, and the inscription is read, doubtfully: "Seal of Mitras, son of Saïli."

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**JAHRBUCH D. K. DEUT. ARCHÄOLOGISCHEN INSTITUTS. Vol. III. 1888. No. 3.**—G. TREU, *Arrangement of the western pediment of the Temple of Zeus at Olympia* (pls. 5, 6; six cuts). The groups at the ends of the pediment are left, as in the arrangement first proposed by Treu and now generally accepted. The head of the Lapith *c* is, however, brought close to the Centaur *d*. In the middle of the pediment, the groups next to the Apollo (*HIK* and *MNO*) as well as the groups next to these (*FG* and *PQ*) are interchanged. The change in the case of *FG* and *PQ* is supported by the forms of the groups since the addition of fragments not at first recognized as belonging to these groups. It is evident that the old arrangement puts the groups in opposition to the slope of the pediment: *HIK* and *MNO* are interchanged in order to bring the two tallest figures, *H* and *o*, next the Apollo. The height of the figures now decreases regularly from the Apollo in the centre to the recumbent nymphs in the corners. That the new arrangement assumes more confusion in Pausanias' description than the old one, is unimportant, for some confusion there certainly is. With their positions, the figures affected by the new arrangement also interchange names. It has been known all along that three figures in the western pediment (*A*, *B* and *v*) are of Pentelic marble, instead of Parian like the rest. But the cushion under *v* is of Parian marble, and one arm of *v* is Pentelic. The parts made of Pentelic marble evidently belong to a later period than the rest. There was undoubtedly a restoration of this pediment in ancient times, apparently under the Romans. The restoration was made necessary by the falling of a part of the cornice, which dragged with it three figures (*A*, *B* and *v*) and injured another (*v*).—G. LOESCHCKE, *Relief from Messene* (pl. 7; one cut). A relief—published as a vignette at the end of Stackelberg's *Gräber der Hellenen*, also *Expéd. de Morée*, I, pl. 35, Clarac, *Mus. de Sculpt.*, II, pl. 151<sup>bis</sup>—is here carefully reproduced. Stackelberg's drawing is also republished. The relief is now in the Louvre: it was found by



Stackelberg near the Stadion at Messene. The relief is on the side of a slightly curved block 1.205 met. broad and 0.595 m. high. A nude young man with a lion-skin thrown over his left arm stands with raised axe before a lion: beneath the lion's paws is a dog, and a second dog stands before him: from behind the lion comes a horseman in Macedonian costume to the succour of the man on foot. A group at Delphoi representing a lion-hunt in which Krateros came to the aid of Alexander is described by Plutarch (*Alex.* 40): it was a work of Leochares and Lysippos. Perhaps this relief is the work of some pupil of Leochares, and it may have adorned the pedestal of a statue of Alexander.—A. FURTWÄNGLER, *Studies on Gems with Artists' Inscriptions*. II. *Gems with Artists' Inscriptions in various Collections* (pl. 8; 12 inscriptions in facsimile). 29 gems are published and several others are discussed. The artists are classified chronologically. 1. *Artists before Alexander*: Semon (no works of the famous Mnesarchos and Theodoros of Samos are known), Aristoteiches, Syries, Phrygillos, Athenades, Pergamos, Dexamenos of Chios, Olympios, Onatas (?). 2. *Artists from Alexander to Augustus*: Lykomedes, Philon, Herakleidas, Pheidias, Nikandros, Agathopous, Onesas, Sosos, Athenion, Boethos, Protarchos, of whom the last three have left only cameos. 3. *Artists of the Augustan period and the early empire*: Dioskourides, six of whose works are discussed.—A. MICHAELIS, *The Reliefs with the Peliades, again*. Otto Kern (see JOURNAL, p. 248) thinks that the Lateran relief was known in the last century. The drawings upon which this opinion is based do not represent the Lateran relief, but another very similar one. The Berlin relief, which can be traced back beyond the year 1550, is not a copy of the Lateran relief, nor the original of the drawings, but is a third antique repetition of the same original. The branch in the hand of one of the Peliades was originally a sword.—F. VON DUHN, *Farewell scene upon a Campanian Hydria in Karlsruhe* (cut). A youth with chlamys and staff is bidding farewell to a draped female. The stern of a ship in which the youth is to embark is close by. The ἀφλαστον has five divisions: ταῖναι flutters from the στῦλις: at the top of the στῦλις is a cross-piece with the inscription Ζεὺς Σωτήρ. This cannot be the name of the vessel, but takes the place of a figure of Zeus. The vase was found in a grave near S. Maria di Capua. It can hardly be older than the end of the fourth century B. C. See Winnefeld, *Beschreibung d. Vasensamml. d. großh. vereîn. Samml.*, Karlsruhe, 1887, No. 350.—O. KERN, *The Pharmakeutriaï on the Chest of Kypselos*. This scene is explained as a representation influenced by the Orphic Theogony. The two women with pestles and a mortar are Εἰδη τ'εὐειδῆς καὶ ὁμόσπορος Ἀδράστεια (*fr.* 109. 110 *Abel*).—A. MICHAELIS, *Demosthenes Epibomios* (2 cuts). A relief in Trinity College, Dublin, is published. Ficoroni says the relief was found in 1737. Since the auction of the Mead collection in 1755, its fate has been unknown until

1887. A cast of it was seen in Rome by Winckelmann, who thought the original was a terracotta. The relief is of marble, and bears the inscription *Δημοσθένης ἐπιβώμιος*. It represents a bearded man sitting on an altar. The general style makes it probable that the work is a forgery, and this belief is further strengthened by noticing the fact that the artist did not know the form of the Greek himation. Strange to say, the face does not resemble the relief of Tarragona, which passed for a genuine likeness of Demosthenes in the early part of the last century, and does resemble the real likeness of Demosthenes, which was not known until 1753.—**REPORTS.** *Acquisitions of the British Museum in the year 1887.* Extract from A. S. Murray's report to Parliament.—*Acquisitions of the Royal Museums at Berlin in the year 1887.* I. O. Puchstein, *Collection of Graeco-Roman sculptures and casts*. Two originals and forty-two casts are reported. II. A. Furtwängler, *The Antiquarium* (11 cuts). 1. *Collective discoveries and series*: 1. *Bucchero-vases*, small terracotta altars with reliefs, objects of metal, Egyptian porcelain, etc., vases and lamps mostly from the old necropoli on the Esquiline. 2. *Antiquities from the sanctuary at Dali in Kypros*: these are terracottas and fragments of statues. 3. *Antiquities from the nekropolis of Polis-tis-Chrysokou in Kypros*: these are metal and stone ornaments, bronzes, terracottas, vases, and a few sculptures in sandstone. 4. *Collection of vases and bronze utensils*: these are "geometrical," "Dipylon," "proto-Corinthian," and other early vases; the bronzes also are of early date. II. *Separate acquisitions.* A. *Engraved Stones*: seven gems are described, of which five are part of a series bought at the sale of the De Montigny collection in Paris. B. *Bronzes*: one archaic "Apollo" statuette, two fibulae, three vases, two repoussé reliefs, one representing Aphrodite ἐπιτραγία, the other Dionysos and Papposilenos. C. *Vases*: ten vases and some fragments; most of the decoration of early style. D. *Terracottas*: 28 figures and groups are described. E. *Miscellaneous*: (1) a sling-bullet; (2) a round bronze medal; (3) two necklace-beads of stone.—**BIBLIOGRAPHY.**

HAROLD N. FOWLER.

**MITTHEILUNGEN D. K. DEUT. ARCHÄOLOGISCHEN INSTITUTS. ATHENISCHE ABTHEILUNG. Vol. XIII. No. 2.**—F. WINTER, *the Moschophoros and its position in the History of Art* (5 cuts): In the summer of 1887, a block of poros stone was found among the ancient foundations near the Akropolis museum. The stone bears the inscription Κ]όμβος ἀνέθηκεν ὁ Πάλλων. A figure of bluish-gray marble was formerly set in its upper surface. Of this, only the plinth and part of the right foot remain; but it is enough to show that the figure was male; and, as dimensions and material correspond to those of the moschophoros found on the same spot in 1862, there is no doubt that the base and inscription belong to that fig-

ure. The letters are Attic of the first half of the sixth century B. C.: the marble is Hymettian. The style of this figure and of other Attic works of the same date and material is (like that of so many Kyprian figures) adapted to a soft material which can be cut rather than chiselled; such material is the Attic poros stone, in which the earliest Attic sculptures were executed. A better technique for work in marble was introduced in the second half of the sixth century by the Nesiotic artists, who brought with them from Chios great technical dexterity, fineness of detail, and beauty of ornament, and introduced the use of Parian (or Chian) marble. Attic art was for a time entirely under Chian influence, and owes much of its later excellence to the methods learned from this early and short-lived school. The correctness of the views stated is illustrated by examples.—TH. GOMPERZ, *The Decree relating to the Settlement of Salamis*. This decree (*Mith. Ath.*, IX, p. 117; *C. I. A.*, IV, p. 57, 1a; *Bull. Corr. Hell.*, XII, 1) is published with emendations and remarks.—J. SIX, *The Artists' Inscription of Mikkiades and Archermos* (facsimile). The reading of this inscription proposed is: Μικκιά[δης τὸδ' ἄγαλ]μα καλὸ[ν πετεεινὸν ἔτευξεν] Ἀρχέρμον σο[φ]ίζησιν Ἐκηβό[λῳ αὐτ' ἀνέθηκαν] οἱ Χῖοι, Μέ[λαν]ος πατρώιον ἄσ[τυ νέμοντες]. The most probable date for this work is about 602–599 B. C. The Chians engaged in a successful war against Alyattes, which ended in a peace made in 600 B. C. It was, perhaps, in memory of this war that the Chians dedicated the Nike. Archermos is the first who represented Nike flying. He was also the inventor of the “kneeling posture,” which represents the act of leaping, not of running. The verses of the “Shield of Herakles” (217, 218, 223), which refer to such a representation, are not older than the date here assigned to Archermos. The source of the scholion concerning Archermos seems to be Ion, who may also be the ultimate source of Pliny's information.—F. STUDNICZKA, *From Chios* (pls. III, IV; 22 cuts). This is a report of a nine-days' stay in Chios. The writer examined in person only the southern part of the island, including the so-called “school of Homer.” The Kybele-relief from this place is published. Forty-four inscriptions are published, of which fifteen are new. The inscriptions are for the most part fragments of decrees, honorary and sepulchral inscriptions. Three stamped inscriptions on tiles are given in facsimile. A few unimportant remains of early art are mentioned; the numerous somewhat rude cut-stones (intaglios) offered for sale on the island are described as forgeries; a *μνᾶ* of lead with the Chian arms (sphinx and amphora) is published. Sculptures in stone are: (1) a head of Aphrodite; (2) an Apollo-hermes with inscription; (3, 4) male heads; (5–8) reliefs, the most attractive of which shows a female figure in a chariot—beside her was once another figure; (9–12) so-called “feasts of the dead”; (13–17) gravestones. Three of these are adorned with ordinary sepulchral reliefs, but the ornamentation of the other two

is executed, not in relief, but in incised lines like the work upon Greek and Etruscan mirrors. No. 16 is adorned on three sides, and shows traces of adornment on the fourth. On the front is represented the deceased woman seated in a chair and playing the harp. Before her stands a handmaid with a bowl. On each of the other two sides is a siren, of whom one is playing the harp, the other the double pipe. The representation on all three sides is surrounded by a wave-pattern. The inscription may be completed to *Δάμπρον*. No. 17 bears the inscription *Μητρόδωρος Θεογείτονος* in letters of the first half of the third century B. C. The stone was probably ornamented on all four sides, but only one side was accessible. At the top is a leaf-pattern, below this, four winged sirens, and, below these, a battle of Centaurs and Lapiths. Under this is the inscription, which occupies the upper part of a large blank space flanked by a linear pattern. Below the blank space are two bigae with winged drivers.—A. CONZE, *Hermes-Kadmilos* (pl. v; 3 cuts). Three reliefs are published which represent Kybele accompanied by a lion and a male figure. That the male figure in these and similar groups is Hermes-Kadmilos is made doubly probable by a terracotta of the British Museum (pl. v) in which the figure bears a clearly recognizable *kerykeion*.—H. SCHLIEMANN, *Attic Sepulchral Inscriptions*. Near Dr. Schliemann's house in the *ὁδὸς Μουσῶν* at Athens, remains of an ancient cemetery were found. Ten simple inscriptions are published. The dates assigned are from the fourth century B. C. to the beginning of our era. The persons buried here seem to have been poor and for the most part foreigners. An Apollo-head, of Parian marble and fair workmanship, was found at the same place.—W. DÖRPFELD, *The Eridanos* (pl. VI). Through the city of Athens flows a small stream: it is covered within the city, but appears as a brook near the Hagia Triada. In Hellenic times, this stream was uncovered: it rose at the foot of Lykabettos, flowed through the city, and emptied into the Ilissos near where it is now crossed by the road leading to Peiræus. In early times, the water must have been drinkable, but later the stream was probably little better than a running sewer. That this is the Eridanos, is shown by passages in Plato (*Krit.*, 112<sup>a</sup>), Strabo (IX, p. 397), and Pausanias (I. 19.6).—C. SCHUCHHARDT, *Paralia*. A relief in Peiræus (published by Robert, *Mith. Ath.*, VII, pl. XIV) represents Dionysos (with inscription) and a female figure. This last has an inscription which Robert read *Παιδῆα*. This is now read *Παραλία*. The relief is votive, dedicated by the district *Παραλία*: the female figure personifies the district.—MISCELLANIES, LITERATURE, DISCOVERIES. Recent excavations are described [W. D. and P. W.]. The three recently discovered fragments of inscriptions relating to the building of the Erechtheion are published [P. W.]. A cut is given showing the position of Dr. Schliemann's house in the *ὁδὸς Μουσῶν*. The cemetery at this place must have

been outside of the ancient city. Therefore the city did not extend so far toward the East at this point as has been supposed [W. D.].

HAROLD N. FOWLER.

**REVUE ARCHÉOLOGIQUE. 1888. March-April.**—A. HÉRON DE VILLEFOSSE, *White-clay figurine found at Caudebec-lès-Elbeuf* (pl. VI). Similar figurines have been found in the province of the Auvergne, Touraine, Anjou, Vendée, Bretagne and Normandie. This represents the Gallic Venus or nature-goddess, and bears the inscription RII×TVGIIN-OSSVLLIASAVVOT, which H. de V. reads *Rextugenus fecit*.—CLERMONT-GANNEAU, *Sarcophagus from Sidon representing the myth of Marsyas* (pls. VII-VIII). This sarcophagus, recently excavated at Sidon, is now in the Glyptothek founded by M. Jacobsen at Ny-Carlsberg, Denmark. It dates from the early Roman Empire, and is superior to similar sarcophagi in the Louvre and in the Palazzo Pamphili Doria (Overbeck, *Atlas Kunstmyth.*, pl. xxv, Nos. 7-9). The cover exhibits a basrelief portrait of the deceased Hermogenes with figures of Apollon, Artemis, Thaleia and Terpsichore. The relief upon the sarcophagus itself is divided into three scenes representing Marsyas listening to the music of Athena, the contest of Marsyas with Apollon, and the death of Marsyas. On the moulding above the relief is the following inscription: ΕΡΜΟΓΕΝΗ·ΧΡΗC(T)Ε·ΚΑΙΑΛΥΤΕ·ΧΑΙΡΕ·ΖΗCΑC·ΕΤΗ·Ν.—EUGÈNE MÜNTZ, *The Antipope Clement VII: Essay on the history of the Fine-Arts at Avignon at the close of the XIV century* (contin.). Documentary evidence from the secret archives of the Vatican concerning artists employed upon the palace and bridge of Avignon, the châteaux Neuf du Pape, Roquemaure and Beaucaire, the monastery and college of Saint-Martial, the churches Notre-Dame-des-Doms, Saint Agricola and Les Célestins, as well as the metal-workers and embroiderers employed by Clement VII from 1378-1394.—FRANTZ CUMONT, *The Eternal Gods in Latin Inscriptions*. The epithet *deus aeternus*, applied in Latin inscriptions only to the solar divinities, Jupiter, Sol, Apollo, and Caelus, coincides historically and geographically with the introduction of the Syrian cult, and hence may be referred for its origin to the Syrian solar divinity, Baal. The feminine form may in like manner be referred to Astarte.—H. D'ARBOIS DE JUBAINVILLE, *The war-chariot of the Kelts in some historic texts*. The Romans found the war-chariot used by the Gauls at the battles of Sentinum (295 B. C.), Telamon (225 B. C.), and Clastidium (222 B. C.). It was in use when Poseidonios made his voyage to southern Gaul (100 B. C.), but seems to have disappeared before the time of Julius Caesar. It was in use in Great Britain 54 B. C.-84 A. D., and much later in Ireland.—JACQUES GUILLEMAND, *Galic inscriptions. A new attempt at interpretation* (contin.). This paper considers the inscriptions upon two

vases from Este, now in the museum of Catajo. The first is transcribed, TO·R·CNAVAS·SENV, and reads, "To. R. artificer at Senos." The second, T. Kraotornad(as)·s, is read, "T. turner of earthen vases at Senos."—A. DE BOISLISLE, *Contract of 1581 relating to carpenter-work in the rear court of the Château of Saint-Germain-en-Laye*. Contract with a master-carpenter of Paris to execute the doors and windows of the rear court.—PAUL MONCEAUX, *Lists of eponyms of the Thessalian league*. From classical literature, coins, and inscriptions the list of Thessalian rulers may be largely recovered for a period extending from the VII century B. C. to the third century of our era. The subject is to be treated in four chapters. I. *The ancient Thessalian league*. II. *The Thessalian league under Macedonian rule*. III. *The new Thessalian league*. IV. *The Thessalian league under the Roman Emperors*. The present paper considers the constitution of the ancient league, and supplies the following list of *tagoi*: (1) Aleuas the Red, of Larissa (VIII or VII cent.); (2) Skopas, son of Kreon, of Krannon (mid. of VI cent.); (3) Antiochos, son of Echekratides, of Pharsalos (mid. of VI cent.); (4) Aleuas II, son of Simon, of Larissa (end of VI cent.); (5) Kineas (511–510); (6) Thorax, son of Aleuas (480–479); (7) Echekratides, son of Antiochos, of Pharsalos (abt. 480–460); (8) Orestes, son of Echekratides, of Pharsalos (bef. 453); (9) Lykophron of Pheres (abt. 404); (10) Jason of Pheres (374–370); (11) Polydoros of Pheres (370); (12) Polyphron of Pheres (370–369); (13) Alexandros of Pheres (369–364); (14) Agelaos (364–360); (15) Alexandros of Pheres (360–359); (16) Tisiphon of Pheres (359–353); (17) Lykophron II of Pheres (353–352).—L. DE LAUNAY, *Geological history of Lesbos and Thasos* (pls. IX, X). A description of the geological condition and history of these islands, especially concerning the stone and mineral deposits which interest the archæologist.—SALOMON REINACH, *List of Roman Oculists mentioned on seals*. The list is made out from seals, originals and casts, in the museum at Saint-Germain. References are also given to publications, to the provenience of the seals and the museums where they are found.—**MISCELLANIES.** *Monthly Bulletin of the Academy of Inscriptions*.—*National Society of Antiquaries of France*.—*Archæological News and Correspondence*.—**BIBLIOGRAPHY.** Notices of E. BABELON, *Le Cabinet des antiques à la Bibliothèque nationale*, and of PIERRE VIDAL, *Elne historique et archéologique*.—**SUPPLEMENT.** CAGNAT, *Revue des Publications Épigraphiques relatives à l'antiquité romaine*.

**May-June.**—MAX COLLIGNON, *Marble head found at Tralleis* (Museum at Constantinople) (pl. XIV). This recent acquisition of the Museum at Constantinople M. C. recognizes as a head of a statue of Dionysos, in general character resembling the Bacchus of Versailles in the Louvre and the Dionysos in the Glyptothek at Munich. He places it in the III–II cent. B. C.—DELOCHE, *Studies on some seals and rings of the Merovingian period*

(contin.). L. Ring having as a bezil a gold third of a sou : unique. LI. Seal-ring with the invocation in *Dei nomine, amen*. LII. Ring with equal-armed cross on the bezil. From a Merovingian tomb at Aiguisy. LIII. Another ring with equal-armed cross. LIV. Gold ring with undeciphered inscription.—R. DE LA BLANCHÈRE, *Terracotta figured tiles discovered in Africa* (pls. XI, XII, XIII). These tiles, few analogous specimens of which have been found in Europe, were discovered in Tunisia. They exhibit in relief various forms of geometrical, floral, animal and human decoration, which sometimes show distinctly Christian significance. They were probably used in the covering of the sarcophagus-tombs.—ABEL MAÎTRE, *Galic cemetery of Saint-Maur-les-Fossés*. The 52 tombs opened by M. Macé at Saint-Maur-les-Fossés exhibit a race corresponding closely to Caesar's *Belgi*, as is shown by a figured comparison of the arms from the warriors' tombs with those which have been found in such abundance in the neighborhood of Châlons-sur-Marne and of Reims. Other similar Belgian implements from beyond the ancient Belgium are figured, found at Asnières (Seine-et-Oise) and at Marzabotto near Bologna, Italy.—CH. GONTZWILLER, *The Venus of Mandeure* (pl. XVI). This marble statuette found in the excavations at Mandeure near Montbéliard (Doubs) in 1781, published by Duvernoy in the *Revue d'Alsace* of 1880, is an interesting replica of the Aphrodite of Knidos, showing variations from the larger replicas in the inclination of the head toward the left, the arrangement of the hair, the position of the left hand and the relief-sculpture upon the vase which supports the drapery.—BARON DE BAYE, *The Gothic jewelry of Kertch*. Various forms of Gothic jewels found in the Crimea and Caucasus are shown to have persisted to the present day.—MISCELLANIES. *Chronique d'Orient*.—*Monthly Bulletin of the Academy of Inscriptions*.—*Proceedings of the National Society of Antiquaries of France*.—*Archæological News and Correspondence*.—BIBLIOGRAPHY. Notices of E. CARTAILHAC, *Âges préhistoriques de l'Espagne et du Portugal*, of EUGÈNE MÜNTZ, *Les collections des Médicis au xv<sup>e</sup> siècle*, and of L. THUASNE, *Gentile Bellini et Sultan Mohammed II*.—SUPPLEMENT. CAGNAT, *Revue des Publications Épigraphiques relatives à l'antiquité romaine*.

ALLAN MARQUAND.

**July-Aug.**—C. MAUSS, *Note on the method employed to trace the plan of the Mosque of Omar and of the rotunda of the Holy Sepulchre at Jerusalem* (pp. 1–31 ; pls. XVII–XIX). It is suggested that the destruction of the Holy Sepulchre in 1010 by Hakem did not touch the lower story : consequently the vandalism of 1808 attacked the original structure of the VII cent. This article is accompanied by many early illustrations, taken largely from Bern. Amico's well-known book. The writer applies Viollet-le-Duc's method to the Holy Sepulchre, and finds that the plan of the rotunda results from the intersection of two equilateral triangles whose apexes determine the exterior

circle of the gallery, and their intersections the inner circle of the rotunda. On the other hand, the writer finds that the Byzantine architects employed the following method in tracing the plan of the mosque of Omar: (1) it results from two squares inscribed within the exterior circle of the rotunda, and whose sides, prolonged, determine by their intersections the regular octagon which limits the first aisle; (2) the sides of the first polygon, lengthened, determines two other squares circumscribed by a circle. The octagon inscribed within this circle, parallel to the first, limits the second aisle. Extending his measurements, the writer seeks to show that the measurements and proportions of the uprights were determined, in these and in other ancient buildings, by the dimensions of the ground-plan, and could be predicated if we could discover the rules employed.—L. DE VAUX, *Memoir on the excavations undertaken by the Dominican Fathers at St. Stephen in Jerusalem*. In 1881, a Greek shoemaker, having purchased land N. of the grotto of Jeremiah, discovered some ruins which were attributed to the basilica of St. Stephen built by the Empress Eudoxia. The entire pavement of the church was found, and its walls to a height of about one meter. All around were large cisterns and ruins of a convent, fragments of columns and portions of a fine mosaic: also a beautiful stone *retable*, with paintings of the 12 Apostles (destroyed). This and other land was bought by the Dominicans in 1882 and 1883. In 1885, on the same property a hypogeum was discovered (JOURNAL, II, 476-7), mistakenly called the tomb of Helen of Adiabene. The hypogeum consists of a small atrium, followed by a large atrium out of which open, on the sides and at the end, six sepulchral chambers, each containing three raised funerary benches, one each side and one at the head. There are also the ruins of a chapel built by the Crusaders.—H. D'ARBOIS DE JUBAINVILLE, *The source of the Danube in Herodotos*. In these notes on the earliest history of the Kelts, the writer studies the two phrases of Herodotos concerning them in his XXXIII chapter. The origin is sought of his error in making the Istros = Danube rise in the Pyrenees. Herodotos—in rejecting the evidence regarding the Γῆς περίοδοι, in which were the other sea (ἡ ἑτέρα θάλασσα), the Kassiterides islands (Great Britain), the Rhipaian mountains, the river Istros, and the Hyperboreans—set geography back several centuries, and rejected information (coming doubtless through the Phoenicians) known to Aristeas in the VI cent., and to Pindaros, Aischylos, Sophokles and Damastes in the V cent. By suppressing the Rhipaian mountains, Herodotos was obliged to place the sources of the Istros in the Pyrenees. In these earliest documents, the Kelts were designated by the term Hyperboreans.—A. AMIAUD, *Sirpârla, according to the inscriptions of the De Sarzec collection*. This is an attempt to utilize the inscriptions for information regarding the geography, politics, history, and religion of this part of Babylonia. What city is the modern Telloh? It is Sirpârla,



a great centre of population of which the places named Girsû-ki, Ūrû-azagga, Ninâ-ki and Gisgalla-ki were only divisions or quarters, though, according to Hommel, Ninâ-ki is Nineveh, and Girsû-ki perhaps Erech. The writer brings forward arguments to prove these names to be not of separate cities but of divisions of Sirpûrla. There are now known twelve or thirteen rulers of Sirpûrla. The earliest are the kings, (1) Igi-ginna, (2) Ūr-nina, (3) A-kûr-gal, his son, (4) Ūrû-kagina: then come the *patêsi* or high-priests, (1) Entena, (2) En-anna-tûmma, (3) Ūr-baû, (4) Gûdea, (5) Ūr-Nin-girsû, his son, (6) Nam-maghâni, (7) Lûkani. According to the writer, when Gûdea speaks of commercial relations with Nirûk (island of Tilmun), Gûbi (Koptos?), Magan, Meluhha (prob. Midian and Sinaitic peninsula)—by Gûbi we are to understand Egypt, which places Gûdea between the VI and XI Egyptian dynasties. Then follows a very interesting mythologic study on the group of divinities mentioned in the Telloh inscriptions, divided into three series: (1) the four great original gods, as in the Babylonian and Assyrian pantheons; (2) their sons and daughters; (3) their grandchildren. Usually, several divinities were worshipped on account of their relation to one patron deity.—A. MAÎTRE, *Note on the origin of certain forms of the bronze sword*. This is to show that these forms originated in an imitation of the nasal appendage of the *squale-scie* fish.—E. LE BLANT, *Some archæological notes on feminine head-dress*. These notes show how ancient was the habit of tinging the hair.—F. CUMONT, *The worship of Mithras at Edessa*. This is an attempt to illustrate one of the obscure phases of the worship of Mithras.

**Sept.-Oct.**—H. D'ARBOIS DE JUBAINVILLE, *On the use of jewels and silverware as money values in Ireland before the introduction of coinage*. In the history of contracts of sale among certain nations three periods may be distinguished: in the first, the medium consists mainly of live stock; in the second, of a certain weight of a precious metal; in the third, of a legal coinage. Irish literature contains some documents referring to the first two stages. A *sét* was the mean value of a head of horned cattle; a cow was slightly more valuable; a female slave (*cumal*) was worth three cows; and a man was worth seven female slaves. These values came to have a certain weight value in metal (*Book of Armagh*, VII-VIII cent.?). Metal objects of a certain weight (like neck-rings, wheels or bracelets) were made for purposes of trade, not to be worn (*cf.* Keltic bracelet of massive gold in the museum of St.-Germain).—FR. CUMONT, *The Taurobolium and the worship of Anahita*. The *taurobolium*, or sacrifice of the bull, is usually attributed to the worship of Kybele. The writer affirms, however, that it did not originally form a part of the worship of Kybele, but was first imported to the West in the second century of our era, at the same time with other Oriental worships, in connection with the *Venus Caelestis* or Anahita,

so often identified with the Mother of the gods.—A. LEBÈGUE, *Study on some Latin inscriptions found in the Narbonnaise*. The writer studies five inscriptions already published by himself in the *Inscriptions de Narbonne* and by Hirschfeld in vol. XII of the *C. I. L.*, and about which the two writers differ in opinion.—R. MOWAT, *The atelier of the sculptor Myrismus*. The base of a statue of Venus recently found at Charchell bears the inscription EX OFICINA MVRISI. The writer completes it so as to form the word Myrismus, which is very common in Latin inscriptions. This artist was doubtless of Greek origin and probably from Southern Italy, which furnished so many sculptors to the West, to Africa, Spain, and Gaul.—R. DE LA BLANCHÈRE, *The inscriptions of the Djebel Toumiat*. These Latin inscriptions, roughly cut at random in the surface of a rock in Southern Tunisia, are here published more exactly than they had been by Tissot (*Afrique Romaine*, vol. II, p. 684) or by Wilmanns (*C. I. L.*, VIII, 86, 91).—A.-L. DELATTRE, *Excavations of a Roman Cemetery at Carthage in 1888*. A summary of this paper has already been given in the NEWS under the heading Carthage, on pp. 473-4.—M. DELOCHE, *Studies on some seals and rings of the Merovingian period* (contin.). LV. A seal-ring found in 1850 in the Frankish cemetery of Haulchin (Hainaut), and placed in the Royal Museum at Brussels. It bears an inscription which probably is to be read +WABLEGYSVS S(*ignavi*) [or S(*ubscripti*)]. LVI. A bronze ring found in a Frankish cemetery in Namur (Belgium), on the finger of the body of a warrior, with some letters which form the name *Bolo* or *Bobolo*, which is met with in documents of the period. LVII. A bronze seal-ring, found in the same cemetery, whose inscription the writer proposes to read +AINRISVS SI(*gnavi*). LVIII. A bronze ring, found at Oberolm (Rhenish Hesse), on which is rudely engraved a horse. LIX. A seal, of Frankish origin, belonging to the museum of Bonn, with a monogram to be read +SI(*gnum*) EVSEBIE+. LX. A bronze ring, found at Rüdesheim, now at Mainz, bearing an equilateral cross.—JACQUES GUILLEMAND, *Galic Inscriptions: New attempt at interpretation* (contin.). VI. This paper commences with the study of three series of Gallic medals belonging to North Etruria, respectively of the types designated by the inscriptions on them as (1) *Senas*, (2) *Ifnkove*, (3) *Kesios*. The first belong to the Umbrian city of Senos=Sinigaglia, the second the writer reads *Iulicovesi*=*Sapientiosi*, the third he reads *Kusios* and attributes to the Gallic city of Cutiae=Cozzo (Piedmont). Then follows an examination (VIII) of the helmet of Marburg, now in the museum at Vienna; whose two inscriptions, engraved one with lines and the other with dots, have been considered to be Etruscan, but are here claimed to be Gallic and read respectively *Siracu fuisi Parmeisui* ("to an unfortunate, the faithful inhabitants of Parma") and *Tuth ni thanuati* ("the soul dies not"). The paper concludes by explaining the two Gallic words on a stele found in 1852 at

Monza and bearing a Latin inscription respecting a Mithraic offering, to which are added, in Gallic, *iaerii itiu*: "the faithful associate themselves" (*i. e.*, to this homage).—P. MONCEAUX, *Eponymic Fasti of the Thessalian League, Tagoi and Strategoi* (contin.). The heading is: "Chapter II. The Thessalian league under the Macedonian domination. The *strategoi* of the tetrarchies and the protectorate of Philip II (352–44); the Kings of Macedon, *strategoi* of Thessaly (344–197)." The intervention of Philip, at the instigation of the Aleuadaï of Larissa, made Thessaly a dependency of Macedon for a century and a half, though it apparently preserved its autonomy. It is asserted that Philip established the tetrarchs by which he divided the country in 352, and that in 344, contrary to the usual opinion, unity was reëstablished by him, the Kings of Macedon being thenceforth *strategoi*. Several of the tetrarchs who flourished between 352 and 344 are known from texts, inscriptions, or coins. The writer names Eudikos and Simos of Larissa, Thrasydaïos and Leon of Matropolis. In regard to the political condition of Thessaly after 344, there is among ancient writers an apparent contradiction. On the one hand, there are facts to show Thessaly's complete subserviency to the Macedonian Kings, and, on the other, are acts that could only emanate from an autonomous people. The writer reconciles these two by supposing the Kings of Macedon to be also *strategoi* of Thessaly.—C. PALLU DE LESSERT, *The formula, Translata de sordentibus locis, found on the monuments of Cherchell*. On some of the monuments found at Cherchell is the peculiar formula, in very late characters: *Translata de sordentibus locis*. These *sordentia loca* the writer takes to be the pagan temples, and he shows that works of art, where they had more than a purely religious interest, were preserved, and, in this case, the statues here collected formed a sort of museum, under the auspices of the governor of Mauretania Caesariensis.

A. L. F., JR.

REVUE DES ÉTUDES GRECQUES, T. I. No. 3. July-Sept., 1888.  
—AMÉDÉE HAUVETTE, *Herodotos and the Ionians*. The history of Ionia from the Lydian conquest to the close of the Medic wars rests entirely on the authority of a single historian, Herodotos. In view of this fact, it is the duty of criticism to subject this testimony to the minutest scrutiny. The writer judges, that Herodotos was somewhat influenced by opinions unfavorable to the Ionians, then current in Greece and especially at Athens and Delphoi; that he neglected to make use of Ionian traditions regarding the events he narrated; and that in general, though an Ionian himself, he shows little sympathy for them.—A. H. SAYCE, *The ancient quarries of Ptolemaïs*. On the east bank of the Nile, between Menschiyeh (anc. Ptolemaïs) and Girgeh, are the ruins of an ancient city and of a fortress and a street of Greek tombs, while two miles to the south are some vast quarries.

Here was the Greek capital of Upper Egypt. The south and north quarries contain respectively one and two Greek inscriptions and some Latin graffiti, all of which are here published.—EUGÈNE MÜNTZ, *The Column of Theodosios at Constantinople*. This column is now known only from the drawings alleged to be by Gentile Bellini. One collection, now in the École des Beaux-Arts is, however, not earlier than the xvii cent.; another, in the Louvre, is now attributed to G. B. Franco, an artist of the xvi cent. The writer explains the origin of the attribution to Gentile Bellini of drawings of this column, by showing how a large roll, 52 ft. long, representing all its reliefs was attributed to him by French writers of the end of the xvii and the beginning of the xviii cent.—TH. REINACH, *Forgotten cities*. These are Licinia, the earliest Roman foundation in Asia, and Lampsamê, which is here identified with Samosata.

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**RIVISTA ITALIANA DI NUMISMATICA.<sup>1</sup> Anno I. Fasc. I. 1888.** [The various Numismatic Reviews that have successively been born and died within this century in Italy have owed their short life mainly to the fact that each depended on the personal effort of one man and lacked the necessary element of combination. The present review aspires to unite the efforts of all the numismatists of Italy, and appears shortly after the decease of the only other representatives of the science in that country, the *Gazzetta Numismatica* and the *Bullettino di Numismatica e Sfragistica*.]—FRANCESCO and ERCOLE GNECCHI, *Some inedited and unknown coins of the mint of Scio*. A description is given of some of a lot of silver coins found, in March 1887 not far from Scio, in an earthen urn. The new coins are of quite a new and unusual type, leading some to suspect their genuineness. The following is an approximate list: Rhodes, 13; Carpentras, 3; Napoli, 80; Venezia, 75; all these belong between 1309 and 1346. Scio: 1 of Paleologo and Benedetto II Zaccaria (1310–13), 2 of Martino Zaccaria alone (1315–29), 6 of Galeazzo Maria Sforza (1466–76), 9 Maona coins, anonymous (xv cent.), 5 of Louis XII of France (1500–12). The novelties belong to the mint of Scio, which was under the Genoese from 1301 to 1566. The Genoese admiral Benedetto I Zaccaria conquered it in 1301, and his family ruled there until 1329, when the island was occupied by the Greeks: a new invasion of an association of Genoese ship-owners took place in 1347, and this association under the name of Maona obtained the right of coinage, which it used intermittently until 1566.—S. AMBROSOLI, *The find at Lurate Abbate*. In August, 1887, was found at Lurate Abbate, province of Como, a lot of silver coins with a few gold ones. There were 1273 Mediæval coins,

<sup>1</sup>*Rivista Italiana di Numismatica*, diretta dal Dr. Solone Ambrosoli, conservatore del R. Gabinetto Numismatico di Brera e da un Consiglio di Redazione. Milano, Lod. Fel. Cogliati, Tipografo-Editore, Via Pantano No. 26. Price \$4.40.

mostly Italian, in satisfactory preservation, none later than the middle of the xiv cent.: the probable date of the deposit is about 1320. A great variety of mints are represented, Venezia taking the lead with over 500 coins, principally *matapane*. Then came coins of Meran, Ivrea Acqui, Trento, France (Philippe-le-Bel, Charles II d'Anjou of Provence), Milano and a number of North Italian cities, Tuscany, etc. But the greatest interest lies in the imitated coins—imitations of the *grosso Tirolino*, of the *matapane*, and of the *grosso tornese*. These are carefully described and discussed. The pearl of the collection is a superb *grosso tornese* of Chivasso, coined by Theodore I of Montferrat, son of the Emperor Andronikos II Palaiologos. It is unique.—UMBERTO ROSSI, *The Renaissance medallists at the Court of Mantova*. I. *Ermes Flavio de Bonis*. The name of this artist was first noticed on a medal by Armand (*Les médailleurs Italiens des xv<sup>e</sup> et xvi<sup>e</sup> siècles*, I, 120). He was born at Padova about 1460, and entered the service of Cardinal Francesco Gonzaga and of his brother Lodovico bishop of Mantova. He acted as architect of the palace at Ostiano, of a chapel at S. Pietro in Mantova, of another palace in Castelgoffredo and of the superb Gonzaga palace in Gazzuolo. Hermes made for the Bishop a large collection of casts of works of art, especially antiques.—CONTE GIO. MULAZZANI, *Economic Studies on the coins of Milano*. Posthumous publication of part of a preface to a monograph on the Mint of Milano, written in 1838, and divided into sections: (1) value of the gold; (2) value of the silver; (3) *billon* and copper coins; (4) value of the coins; (5) absolute and comparative value of ancient as compared with modern coins.—EMILIO MOTTA, *The Milanese coiners of 1479*. A list is given of the *operarii* and *monetarii* of the Mint of Milano in 1479.

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